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ABSTRACT

The bibliographic essays which make up this special issue discuss and cite works under the following titles: "Children's Literature as a Field of Study," "Bibliographies of Children's literature," "Previous General Works in the Field," and "Specialized Studies in American Children's Literature." An essay entitled "Suggestions for Further Work" completes the issue. (LL)

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AMERICAN LITERARY REALISM 1870-1910

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Foreword by the Guest Editor

Not since the CAMBRIDGE HISTORY OF AMERICAN LITERATURE has the conception of American literary history been broad enough to compass the literature produced for American children. For those periods when major authors seldom, if ever, wrote for children, the exclusion of children's literature from literary history may be warranted. But the generation following the Civil War was preeminently the time in our history when "majors wrote for minors," to use Henry Steele Commager's phrase--a time when children's books were reviewed regularly in the pages of the ATLANTIC MONTHLY and the NATION, and when so distinguished an editor as Horace E. Scudder could spend a considerable part of his career in efforts to improve the quality of books for children. If we are to have that history of "literary sensibility"--that "study of what Americans have responded to in art and why they have responded to one expression rather than another"--which Howard Mumford Jones called for a generation ago, it must surely include a consideration of the children's books and periodicals which nourished the taste of Americans who came of age throughout the latter years of the nineteenth century. Hopefully the resurgence of interest in literary history, coming at a time of increasing interest in children's literature, in popular culture, and in ethnic literature, will lead to a more inclusive definition of our national letters.

The bibliographic essays which make up this special issue suggest the diversity of children's books and periodicals produced between 1870 and the turn of the century. Each essay is selective--for example, the second list is a representative group of biographies produced by a particular social class, rather than an exhaustive list of biographies written for children throughout the period. Together the essays hint at the quantity of children's literature which remains unexamined.

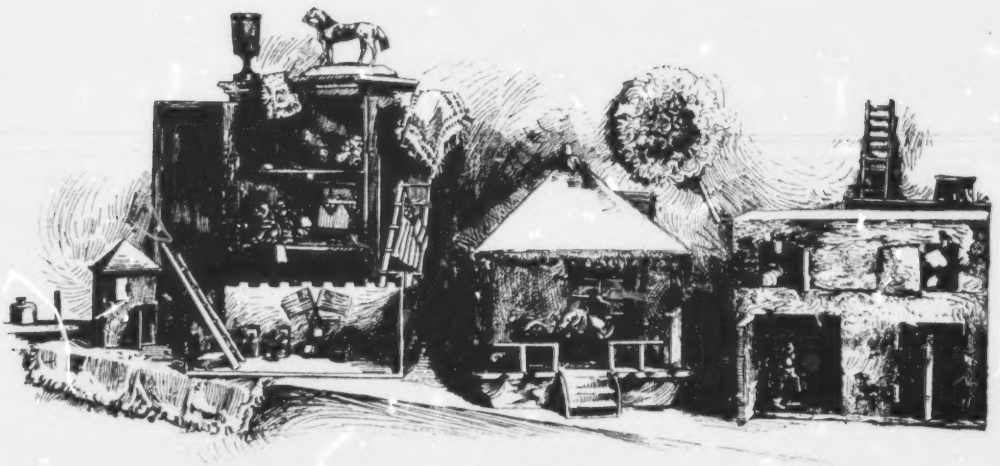
R. Gordon Kelly
University of Pennsylvania

CONTRIBUTORS

Christa Klein is completing a Ph. D. in American Civilization at the University of Pennsylvania with a dissertation on Catholic children's fiction.

Fred Erisman, Associate professor of English at Texas Christian University, wrote his dissertation on ST. NICHOLAS magazine during the Progressive era and has published articles on L. Frank Baum, Kate Douglas Wiggin, and Ralph Henry Barbour.

R. Gordon Kelly is assistant professor of American Civilization at the University of Pennsylvania. His study of children's periodical fiction MOTHER WAS A LADY is scheduled for publication next year.



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AMERICAN CHILDREN'S LITERATURE: AN HISTORIOGRAPHICAL REVIEW

R. Gordon Kelly
University of Pennsylvania

I. Children's Literature as a Field of Study

The history of American children's literature has received comparatively little serious or systematic study in this century not only because the significance of children's books as a field for scholarly study has not been very persuasively demonstrated but also because literary scholars, and, to a lesser degree, historians have tended to define the concerns of their disciplines too narrowly to include the study of children's books. Unfortunately, those who have contributed most to the field, educators and librarians, have too often ignored or remained unaware of work in history, literature, and sociology that might have materially improved the quality of the relatively modest amount of historical knowledge about American children's literature we now possess. There is, presently, no adequate general survey of the field; indeed, there are few well-designed monographic studies on which to build.

There are indications of renewed interest in the field, however. The recent emergence, within the Modern Language Association, of a seminar devoted to the subject and the founding of the critical journal CHILDREN'S LITERATURE at the University of Connecticut are tentative but promising signs that literary scholars are being attracted to a field which they have all but ignored previously. A renewed interest, as well, in the history of the American family and in the history of childhood may also serve to focus more attention on children's literature.

If there is to be more research in the field, however, scholars will have to be persuaded that it is worth the requisite commitment of time and energy. Francelia Butler, the editor of the newly established CHILDREN'S LITERATURE, touches on this matter in her introduction to the first issue:

> Perhaps more than any other literature, they [humanists] should be concerned with the quality of the literature available to our children and youth. . . . The obvious influence of available literature on the young of each generation makes the careful study of this literature . . . increasingly more urgent. If literature and life are indeed closely related, as those in Departments of Literature maintain, then one cannot scorn the literature of children and youth without scorning those for whom the literature is designed.

Another approach, complementary to the critical study advocated by Professor

Butler, emphasizes the significance of children's literature as an historical source, a significance long recognized by students of the field but rarely demonstrated. A statement by the distinguished bibliophile and notable collector of children's books A. S. W. Rosenbach is sufficiently typical to quote: "more than any class of literature [children's books] reflect the minds of the generation that produced them. Hence no better guide to the history and development of any country can be found than its juvenile literature."[1]

But values, attitudes, beliefs, and assumptions--all the things Rosenbach presumably means to imply by the term "minds"--are surely available in a more complex, articulate form in other types of imaginative literature, to say nothing of their availability in more avowedly analytical and theoretical writing. Does children's literature constitute, in any important sense, a significant source of information about a culture? It does, I think, and the argument which follows is designed to establish a crucial evidential role for children's literature. Briefly, I shall argue that children's literature permits us to examine the symbols, and the relationships between them, in and through which members of a group attempt to communicate central elements of their culture to their children, and that alternative sources for these symbols are not readily available from the past. At the outset, I make two assumptions: (1) that "culture" is best understood as referring to shared cognitive systems and (2) that "behavior" is best explained in reference to the cognitive systems which characterize a particular group living in a given time and place.

Ward Goodenough, a leading theorist and methodologist in the area of cognitive anthropology, has defined culture as consisting "of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and do so in any role they accept for any one of themselves."[2] Such a definition emphasizes that the locus of culture is ultimately individual and ideational. Social behavior is the patterned expression of shared definitions about the nature of things; it may be regarded as the objectification of "conceptual models" held by members of a group. Children's literature, a kind of linguistic behavior, is necessarily informed by the categorizations and beliefs that are characteristic of the group or society which produces it.

In any society, knowledge is not distributed uniformly. (By "knowledge" is meant simply that which is accepted as fact by a given group.) Moreover, groups within a society typically have access to different kinds of knowledge; the body of beliefs and expectations appropriate to one group (whether defined in terms of age, sex, social class, or some other criterion) may be inappropriate, or, in some cases, even forbidden to others. Thus no individual participates wholly in a culture, if by that term is meant the aggregate of all knowledge held by individuals living in a given society. Some things, of course,--kinship terms, for example--are known by virtually everyone from early childhood. In a complex, highly differentiated modern society such as our own, we would expect children's books to vary considerably from group to group within the larger society. The most obvious case, perhaps, is that of religious literature for children, a part of the field which has been almost totally neglected.

Since culture is learned rather than genetically prescribed, the process of socialization--the means by which culture is transmitted to another generation--is a necessary (though not sufficient) condition for maintaining social continuity. A potential source of tension and concern in any society, socialization procedures can become especially problematic in a society undergoing rapid social change and made up of groups distinguished by quite diverse idea systems and, consequently, different--

but potentially competitive--life styles. The latter part of the nineteenth century in this country is, of course, distinguished both by rapid social change and by ethnic diversity. As a result socialization was problematic for immigrant and native groups alike.

The link between successive generations is at once tenuous and crucial, then, because the transmission of meaning from generation to generation is continually being challenged--by changes brought about by technological innovation, for example, or simply because children question the rules they are expected to learn.[3] Those standards and modes of behavior which, in the eyes of adults, may seem to be plausible and natural, and are ordinarily taken for granted, must often be invested with persuasive form and carefully elaborated justification if they are to be transferred with their meanings intact to the next generation. The young, who will eventually inherit responsibility for maintaining a given social group (and the distinctive world view which at once sustains, integrates, and gives identity to that group), must become convinced of its absolute legitimacy and inevitability--its rightness, in short.

Books expressly created for children are simply one among several agencies contributing to the socialization of children. But even in those rare circumstances where relatively abundant evidence persists from the past, patterns of child-rearing behavior are notoriously difficult to reconstruct with any degree of confidence. Much of the primary socialization process simply generates no written record. Children's books, however, remain conveniently accessible for research long after their contemporary utility or appeal has vanished. Although children's books probably have little to tell us about how children actually behaved, they do constitute a kind of linguistic behavior addressed to children by adults. Consequently they are of crucial importance to us for what they may suggest about those things that children were expected to know and to believe--and why; about the presumed capabilities of children; and about a structure of values and the bases for social order considered central if a particular way of life was to be maintained.

Narrative fiction created for children defines one of the most potentially illuminating sources for reconstructing these essentials. Stories, even for very young children, typically move from problem or conflict to resolution and thus provide a basis for analyzing the terms ascribed to the characters who participate in the resolution. In turn, these ascriptions imply values, beliefs, expectations, and so forth. Moreover, since children's books can be said to function in a dual capacity of persuasion and confirmation, they may be studied both as efforts to attract children to a particular point of view (whether that of a denomination or a social class) by means of a carefully controlled experience and also as structures of meaning considered capable of sustaining the allegiance of those already persuaded of the truths intended by the fiction.

In fashioning a fictional world, a children's author necessarily creates a series of relationships, a logic, a set of inevitabilities that affirm--implicitly or explicitly--certain values, principles, and assumptions. These constitute at once the structure of, and the potential for meaning in, that world. By creating a fictional order, the author is, in some sense, renewing the order and the basis for order in his own life; and he is ordering the experience and directing the attention of his young readers to certain principles of order, however difficult it may be to measure the effect of this. Moreover, he is conveying a kind of knowledge, an explanation of how things really are. Close, systematic textual analysis of the works of a children's author, or

group of authors having similar aims, often reveals patterns of character, event, and resolution as well as the authors' preoccupation with particular situations or conflicts. Such patterns not only embody the values that are consciously and intentionally worked into the literature; they also may suggest the presence of unresolved tensions and anxieties characteristic of the social group of which the author is a member.

If, as some sociologists argue, the symbolic world--the complex group-derived system of assumptions, values, definitions, and knowledge shared by members of a society--is inherently precarious, if it must be vigilantly guarded against challenge and continuously legitimated, authors writing for children can be expected to reassert the knowledge that orders their world in response to specific threats they perceive.[4] For various reasons (the limitations imposed by literary conventions, for example, or the proscription of certain kinds of subject matter, they may not be able to respond, in the context of children's literature, to all of the threats they perceive. Still, children's authors are, by definition, implicated in the process of primary socialization; they are necessarily engaged in justifying and sustaining that symbol system that is at once order, meaning, and identity for them. It is in children's literature, then, that we overhear a little of the process by which a world is floated across the void between the generations--entrusted to and composed of nothing more substantial than the arbitrary symbols in which we have our being.

II. Bibliographies of Children's Literature

There is no comprehensive bibliography of scholarly work, either historical or literary, in the field of children's literature. The best guide to information about the field is by Virginia Haviland, the head of the Children's Book Section of the Library of Congress. CHILDREN'S LITERATURE / A GUIDE TO REFERENCE SOURCES (Washington: Library of Congress, 1966) is a selective but generously annotated bibliography of studies relating to the history and criticism of children's literature as well as to authorship, illustration, and librarianship. Unfortunately, this otherwise excellent guide fails to list studies that have appeared in professional historical and literary journals. The first supplement to CHILDREN'S LITERATURE appeared in 1972, but, owing to delays in publication, it contains no articles published after 1969. A useful summary check list to the field, subdivided by topic, is D. W. Brown, "Selected Bibliography of Professional Materials Dealing With Children's Literature," ELEMENTARY ENGLISH, 46 (Mar 1969), 334-335. Far less useful, unfortunately, is the Charles E. Merrill series GUIDE TO EARLY JUVENILE LITERATURE (Columbus: Merrill, 1970), written by Arnold Grade. A brief and disjointed essay on American children's literature, primarily of the nineteenth century, the guide provides no bibliography of secondary materials. Elva S. Smith's A HISTORY OF CHILDREN'S LITERATURE (Chicago: American Library Assoc., 1937) is still valuable. Actually a syllabus, the book contains generous, though now somewhat dated, bibliographies for each section of the outline.

Excellent bibliographies have been compiled for children's books published in the seventeenth, eighteenth, and early nineteenth centuries. The most ambitious of these is D. A. Welch's "Bibliography of American Children's Books Printed Prior to 1821," AMERICAN ANTIQUARIAN SOCIETY PROCEEDINGS, 73 (1963), pt. 1: 121-324, pt. 2: 465-596; 74 (1964), pt. 2: 260-382; 75 (1965), pt. 2: 271-476; 77 (1967), pt. 1: 44-190, pt. 2: 281-335. Welch is primarily concerned with narrative works written in English and composed or abridged for readers under the age of fifteen and intend-

ed for leisure reading. Books by or simply about children are excluded, as are educational treatises, child-rearing manuals, books recommended for children's reading but originally intended for adults, and broadsides, sermons, school books, catechisms, and books of advice--materials, in short, that were designed solely or primarily to instruct. William Sloane, CHILDREN'S BOOKS IN ENGLAND AND AMERICA IN THE SEVENTEENTH CENTURY (NY: Columbia U Press, 1955) contains a lengthy check list of juvenile books and reprints THE YOUNG CHRISTIAN'S LIBRARY, perhaps the first printed catalogue of books for children. A. S. W. Rosenbach's EARLY AMERICAN CHILDREN'S BOOKS (Portland, Me.: Southworth, 1933) catalogues that distinguished bibliophile's collection, later included in a gift to the Free Library of Philadelphia, and lists a few books, published after 1821, that are not in Welch's bibliography.

There are no comparable bibliographies, however, for the immensely important period from 1821 until 1909, the year in which the CHILDREN'S CATALOGUE (NY: H. H. Wilson) was first published. Currently in its eleventh edition, the CHILDREN'S CATALOGUE is the most comprehensive compilation available for children's materials published in the twentieth century. The listing of books by subject categories (as well as by author and title) enhances the utility of the catalogue. A simple code identifies titles recommended for school and library use and provides a basis for differentiating quality children's books as defined by a group of consulting librarians and teachers.

A number of selected bibliographies, often quite specialized, are also available. Frequently compiled by knowledgeable collectors, the most useful include Frank Gruber's HORATIO ALGER, JR. / A BIOGRAPHY AND A BIBLIOGRAPHY (West Los Angeles: Grover Jones, 1961); Carl J. Weber's A BIBLIOGRAPHY OF JACOB ABBOTT (Waterville, Me.: Colby College Press, 1948), which contains a biographical sketch of the popular Abbott; and Harriet L. Matthews' "Children's Magazines," BULLETIN OF BIBLIOGRAPHY, 1 (Apr 1899), 133-136. A selected and annotated bibliography honoring the centennial of Alcott's LITTLE WOMEN has recently been compiled by Judith C. Ullom (LOUISA MAY ALCOTT [Washington: Library of Congress, 1969]). More specialized are Bella C. Landauer and H. B. Weiss, "Some Early American Children's Books on Aeronautics," AMERICAN BOOK COLLECTOR, 2 (1933), 269-274, 334-337, 376, and Sarah L. Kennerley, "Confederate Juvenile Imprints: Children's Books and Periodicals Published in the Confederate States of America, 1861-1865" (Diss. University of Michigan, 1958). The best list of dime novels is Charles Bragin's DIME NOVELS, 1860-1964 / A BIBLIOGRAPHY (Brooklyn: n.p., 1964). THE DIME NOVEL ROUND-UP, a monthly collectors' sheet, prints bibliographies of popular nineteenth-century boys' authors and of series books as well as material on dime novels. Published since 1931, the ROUND-UP is an indispensable guide to popular juvenile fiction that is not treated in the standard surveys of the field.

Carolyn W. Field's recent SUBJECT COLLECTIONS IN CHILDREN'S LITERATURE (NY: Bowker, 1969) supersedes the survey of children's book collections in Lee Ash's standard reference GUIDE TO SUBJECT COLLECTIONS. The new work contains a listing of collections organized by subject--primarily by author--a directory of collections, and a useful bibliography of materials relating to the special collections listed.

III. Previous General Works in the Field

The studies cited in the following bibliographic essay constitute, I believe, the most significant attempts to reconstruct the historical development of Anglo-American children's literature as well as the best studies of American children's books produced during the period between the Civil War and World War I. Studies relating to earlier juvenile materials and studies of English books for children have been included when it seemed appropriate to do so. Analyses of textbooks (e.g., Ruth Miller Elson's excellent GUARDIANS OF TRADITION [Lincoln: U of Nebraska Press, 1964]) have not been included, however; although students of children's literature have not always distinguished carefully between the books children actually may have read at a given time and those books produced specifically to delight and edify the young, they have rarely construed children's literature to mean books designed primarily for use in institutional settings such as the public schools. Consequently students of children's literature have had little to say about nineteenth-century school books or denominational literature for children.

Histories are, by definition, efforts to discover order in, or to impose order on, selected past events. As a self-conscious, quasi-scholarly activity, the history of Anglo-American children's books begins to be elaborated in the 1890's in conjunction with the expansion of library services for children and the establishment of professional programs to train children's librarians and, later, elementary school teachers in the selection and use of books for the young. The principal contributors have typically been librarians and educators rather than professional historians or students of literature. Fashioned over the last eighty years, their interpretation of the development of children's literature, which emphasizes a progressive improvement in the quality of books for children, is perhaps best regarded as a collective effort to justify and dignify the subject and to formulate a critical apparatus capable of meeting the demands made upon librarians and teachers for books suitable to the nurture of successive generations of American children.

Given these emphases, it is not surprising that the standard histories are remarkably similar in interpretation, have remained unaffected by more recent scholarship in American history, and have failed to stimulate any significant body of research into the origins and development of literature for children. Nearly all of the best interpretive work on American children's literature, little more than a handful of essays really, has been done by the few historians and literary scholars who have ventured to explore a part of the enormous (and diverse) body of literature that has been directed at American children.

The earliest efforts to sketch the development of children's literature are little more than chronologically ordered lists of books. One such effort, by the most influential pioneer in library work with children, is Caroline M. Hewins' essay "The History of Children's Books," ATLANTIC, 61 (Jan 1888), 112-126. Miss Hewins traces a sequence of books from fifteenth-century courtesy manuals to the early nineteenth-century work of the prolific and popular "Peter Parley" (Samuel S. Goodrich) and Jacob Abbott; but she establishes no thematic or conceptual continuity that might account for the titles selected.

The first major effort to provide an explanatory framework for the development of children's literature was Mrs. E. M. Field's THE CHILD AND HIS BOOK (London: Gardner, 1892), a work still frequently cited in textbook bibliographies. Mrs. Field

never defined what she meant by a children's book, and this tendency to remain vague about essential definitions and distinctions characterizes subsequent writing in the field, with a few notable exceptions. Undisciplined, discursive, chatty, Mrs. Field's book nevertheless introduced several emphases which have characterized virtually every subsequent history. THE CHILD AND HIS BOOK is colored by a highly romantic conception of childhood and the nature of children: "The pure soul of a child acts as a test for true gold," she observes in noting that ROBINSON CRUSOE and GULLIVER'S TRAVELS were quickly appropriated by children (7).

Colonial American children's literature is surveyed impressionistically and very selectively by Alice M. Earle in another early book: CHILD LIFE IN COLONIAL DAYS (NY: Macmillan, 1899). While worthless as history, the book perfectly expresses the strident anti-Puritanism and the romantic sentimentalism about childhood that pervades the tradition of interpretation extending to the most recent historical summaries in college textbooks on children's literature. Charles Welsh's "The Early History of Children's Books in New England," NEW ENGLAND, NS 20 (Apr 1899), 147-160, is a selective account of the subject by an English book collector and early biographer of John Newbery, the English publisher who is generally regarded as the first important producer of children's books.

By the turn of this century, library work with children was a recognized specialty in the library profession, and courses of professional training had been established, most notably at Pratt Institute in Brooklyn and at the Carnegie Library School in Pittsburgh. A gift of historical children's books to the latter, from Charles Welsh's collection, provided a basis for a lecture series on the history of children's literature. The series was expanded as the collection of books grew and eventually became an important course in the Carnegie curriculum. The original lecturer, Caroline Burnite Walker, addressed the Children's Library Section of the American Library Association in 1906 on the topic "The Beginnings of Literature for Children," (LIBRARY JOURNAL, 31 [1906], 107-112); but the address is more concerned with what ought to be selected for children than it is with the historical origins of literature for children.

In the following year, Montrose Moses outlined an interpretation of the development of English juvenile literature which was subsequently elaborated but which has not been significantly altered: CHILDREN'S BOOKS AND READING (NY: Kennerly, 1907). From horn-books and primers, through the work of LaFontaine and Perrault in France to the publishers John Newbery and Isaiah Thomas, Moses traces a now familiar path of pioneer efforts to reach the child mind. He goes on to describe the development of children's literature in the early nineteenth century in terms of the influence of Rousseau, the moral tales of Maria Edgeworth, the poetry of Watts, the Taylor sisters, and Blake, and the tales of Charles and Mary Lamb.

Rosalie V. Halsey's FORGOTTEN BOOKS OF THE AMERICAN NURSERY (Boston: Goodspeed, 1911), the first book-length history of American juvenile literature, describes the evolution of children's books from the seventeenth century to the middle of the nineteenth but relies heavily on the previous work of Mrs. Field and Charles Welsh. She concludes that American children's literature was simply a variant of English taste until the 1830's. In her last chapter, Halsey surveys the work of six important mid-nineteenth century authors including Jacob Abbott, Samuel Goodrich, and Louisa May Alcott.

After Mrs. Field and Montrose Moses, the most significant effort to interpret

the English achievement in children's literature is Harvey Darton's essay for the CAMBRIDGE HISTORY OF ENGLISH LITERATURE (1914), a survey forming the basis for his later CHILDREN'S BOOKS IN ENGLAND / FIVE CENTURIES OF SOCIAL LIFE (Cambridge: Cambridge, 1932). This latter work remains the pre-eminent survey of English juvenile literature and has materially affected the principal American surveys. "Books for Children," by Algernon Tassin, a playwright and early historian of American magazines, does for the CAMBRIDGE HISTORY OF AMERICAN LITERATURE what Darton did in the CAMBRIDGE HISTORY OF ENGLISH LITERATURE. Drawing heavily on the work of Rosalie Halsey, Tassin has little to say about children's books prior to the Sunday School literature of the early nineteenth century. More descriptive and less analytical than Darton, Tassin surveys the influence of "Peter Parley" and Jacob Abbott, discusses the shift in attitude after the Civil War regarding the function of children's literature, and examines the popularity and literary quality of the six authors discussed in Halsey's final chapter.

With the publication in 1932 of Harvey Darton's CHILDREN'S BOOKS IN ENGLAND, the developing tradition of interpretation celebrating the emergence of modern children's literature received its most elaborate and authoritative expression. Darton traces the emancipation of real children's literature, by which he means literature created to amuse rather than to instruct the young, more inclusively than either Mrs. Field or Montrose Moses, but his sense of the development differs only in detail from theirs. Fittingly, the study's narrative structure reflects a traditional motif of the fairy tales whose triumph it chronicles: hidden in the humble literature of lowly folk, disguised in chapbook and ballad, the imaginative impulse--like some fabled prince--finally receives its just recognition and comes to prominence and veneration in the best Victorian literature for children. The forces of darkness and fear, epitomized by Puritan religiosity, are routed in the end as literary forms appropriate for nourishing children's imaginations are produced by a series of enlightened individuals stretching from John Newbery to Lewis Carrol and Kipling. Darton also argues that children's books represent an important source for social history, but this concern is everywhere subordinated to the exposition of his major theme and seldom receives sustained attention.

Still regarded as the best book on English children's literature, Darton's study is curiously limited in scope, for all its apparent breadth. Like its predecessors, it is a failure as historical explanation. Darton is unable to define children's literature in a way that makes sense of his examples, and he is ambivalent and indecisive about how and why the literature he celebrates developed as he alleges it did. A publisher himself, Darton has remarkably little to say about the business of publishing. That the best children's literature springs from an author's imaginative identification with the essence of childhood is a notion poorly calculated to encourage analysis of the increasing preoccupation with children which characterized the Anglo-American middle classes in the nineteenth century.

Textbook versions of the tradition of interpretation traced above--usually a chapter or two on historical backgrounds--began to appear in the 1920's. Serving as introduction and orientation in such works as Emelyn E. Gardner and Eloise Ramsey, A HANDBOOK OF CHILDREN'S LITERATURE (Chicago: Scott, Foresman, 1927); Annie Egerton Moore, LITERATURE OLD AND NEW FOR CHILDREN / MATERIALS FOR A COLLEGE COURSE (Boston: Houghton Mifflin, 1934); and Ruth Hill Viguers, MARGIN FOR SURPRISE / ABOUT BOOKS, CHILDREN AND LIBRARIANS (Boston: Little, Brown, 1964), brief historical summaries justify and confirm the principles of selection and evalua-

tion presented in the text and illustrate the virtually exclusive interpretive debt owed Mrs. Field, Harvey Darton, Rosalie Halsey, and Montrose Moses. A classic formulation of the historical summary may be found in May Hill Arbuthnot's CHILDREN AND BOOKS (Chicago: Scott, Foresman, 1947), perhaps the most influential textbook in the field. Minor textual changes aside, this introduction has not been altered, although the rest of the text was extensively revised in 1957 and again in 1964.

Lillian H. Smith's THE UNRELUCTANT YEARS / A CRITICAL APPROACH TO CHILDREN'S LITERATURE (Chicago: American Library Assoc., 1953) and Bess Porter Adams' ABOUT BOOKS AND CHILDREN / A HISTORICAL SURVEY OF CHILDREN'S LITERATURE (N : Holt, 1953) similarly demonstrate the uses to which an already formalized and conventionalized history is put in serving extra-historical concerns. Monica Kiefer's AMERICAN CHILDREN THROUGH THEIR BOOKS, 1700-1835 (Philadelphia: U of Pennsylvania Press, 1948), a pioneer dissertation based on the Rosenbach Collection of children's books in the Philadelphia Free Library, relies uncritically on the work of Mrs. Field, Moses, and Halsey and is not, in fact, primarily concerned with children's literature but with changing conceptions of childhood revealed in an array of colonial books, essays, and sermons and in changing modes of dress, standards of child care, and children's pastimes. The documented changes are not satisfactorily related to different religious or social groups, however, and the author fails to distinguish between prescribed behavior, for which the books furnish considerable evidence, and actual behavior, on which point they provide little if any information.

The publication in 1953 of A CRITICAL HISTORY OF CHILDREN'S LITERATURE (NY: Macmillan) marks the last important effort to describe and explain the development of children's literature within the conceptual framework announced by Mrs. Field sixty years earlier. (A revised edition of the work appeared in 1969 but introduced few substantive changes.) A CRITICAL HISTORY remains, however, the standard survey of American children's literature and of its European, chiefly English, antecedents. More ambitious in conception than its predecessors, it brought together in collaboration four of the most influential figures in the field of children's literature. Cornelia Meigs, a Newbery award-winning author and biographer of Louisa May Alcott, wrote the general introduction and Part I, covering a period of one thousand years or more to 1840. Part II (1840-1890) was written by Anne Thaxter Eaton, and Part III (1890-1920) by E. Nesbitt. Part IV, by Ruth Hill Viguers, completes the account. Although a prefatory essay by Henry Steele Commager affirms the value of children's literature in the study of social and intellectual history, the purposes more nearly informing the study are outlined in Cornelia Meigs' introduction. A CRITICAL HISTORY was intended, she explains, to capture the essence of "that experience of delight which children have enjoyed in exploring their own literature from the beginnings of remembered history onward, the adventure of childhood itself in finding, pursuing, and even helping to shape the course of that reading which has grown up to be theirs in their own right" (xxi). Secondly, the study was designed to refute the idea that children's literature had, at best, a brief and undistinguished history. Thirdly, it was to be a critical study, an analysis of the enduring qualities of the best children's books.

In explanatory or conceptual terms, Meigs et al. add little to the historiography of children's literature. Why certain books have survived reduces to a simple model. The nature of childhood is an absolute that lies beyond the mutability of time; the relatively recent discovery and appreciation of its true qualities is a sad commentary on otherwise illustrious epochs such as the Renaissance and the Enlightenment. Children have always seized upon and perpetuated those works, from whatever period, which

speak most directly to their nature. These works constitute the true history of children's literature and the touchstones by which more recent productions must be judged. A classic children's book embodies at once the universal, unchanging essence of childhood and the real stuff of life. The most successful children's authors, then, are those who have known, intuitively and sympathetically, the child heart, the real needs of childhood for imagination and adventure, and who have themselves touched and transmuted the real stuff of life. Given these ideas, it is not surprising that the authors of A CRITICAL HISTORY can do little more than proclaim that a particular work speaks to the timeless qualities of childhood and that its author knew reality.

Moreover, with the battle for a true children's literature won by 1900 at the latest, the drama and the dynamics of historical development are lost, and there is no alternative organizing principle available to take its place. In Part IV Ruth Hill Viguers attempts to show that after 1920 new trends appeared, but some of her efforts to establish novelty and experimentation contradict judgments already rendered by her collaborators. Although she argues that the period is distinguished by new forms and methods, her examples--modern fairy tales, historical fiction, American themes, travel books, and quality illustrations--all have distinguished antecedents in the nineteenth century.

The history of American children's literature in the twentieth century is given a highly compressed treatment by Dora V. Smith in FIFTY YEARS OF CHILDREN'S BOOKS, 1910-1960 (Champaign, Ill.: National Council of Teachers of English, 1963). As in previous histories, qualitative changes in children's books are conceived as, and measured exclusively by, a growing congruence which the author perceives between the needs of childhood and the content of certain books. Meaningful description of change becomes virtually impossible once Smith has asserted that a real literature for children emerges around 1910. She discovers change--progress, growth, development, etc.--after this date, but it is unclear finally what these changes are. Similar difficulties may be seen in Mary K. Eakin's "Trends in Children's Literature," LIBRARY QUARTERLY, 25 (Jan 1955), 47-57; in Elizabeth Enright's "The Hero's Changing Face," BULLETIN OF THE NEW YORK PUBLIC LIBRARY, 62 (May 1958), 241-248; and in Richard Alm's well-intentioned attempt to differentiate adolescent literature from the more general history of books for children, a history he rightly argues is about books principally designed for younger children: "Development of Literature for Adolescents," SCHOLASTIC REVIEW, 64 (Apr 1956), 172-177.

One of the few direct challenges to the tradition of historical interpretation outlined above is William Sloane's CHILDREN'S BOOKS IN ENGLAND AND AMERICA IN THE SEVENTEENTH CENTURY (NY: Columbia U Press, 1955). Seventeenth-century literature for children was varied in subject matter and in the means chosen to appeal to youthful minds as they were then understood, Sloane argues; and there is some evidence, though not much, that some children relished the reading provided them. Sloane's thesis, however, has had no impact so far as I can tell.

The standard histories of children's literature describe, then, a rather narrow range of books selected primarily for their congruence with what are perceived to be the essential qualities of childhood. Little attention has been paid to popular books which are judged to have minimal literary distinction, to biography and historical fiction for children, or to the legions of books designed to inform children about various subjects rather than to nourish their imaginations.

IV. Specialized Studies in American Children's Literature

Historians of American culture have been drawn to popular children's literature, however, as a source for reconstructing values and assessing shifts in widely held attitudes. An excellent introduction to the use of children's books for this kind of analysis is Russell B. Nye's "The Juvenile Approach to American Culture, 1870-1930" in NEW VOICES IN AMERICAN STUDIES, ed. Ray B. Browne (Lafayette: Purdue U Press, 1966). George Orwell's "Boys' Weeklies," in DICKENS, DALI AND OTHERS (NY: Reynal and Hitchcock, 1946), pp. 76-114, is a provocative examination of the political implications of narrative patterns in popular English periodicals for boys. David C. McClelland's "Values in Popular Literature for Children," CHILDHOOD EDUCATION, 40 (Nov 1963), 135-138, briefly but effectively describes different value orientations manifest in the children's books of several nations. Richard de Charms and Gerald H. Moeller, two of McClelland's students, have used his formulations about achievement motivation in examining a sample of school readers to determine changes in achievement imagery. Their findings are presented in "Values Expressed in American Children's Readers, 1800-1950," JOURNAL OF ABNORMAL AND SOCIAL PSYCHOLOGY, 64 (Feb 1962), 136-142. R. Gordon Kelly's "Mother Was a Lady: Strategy and Order in Selected American Children's Periodicals, 1865-1890" (Diss. State University of Iowa, 1970; forthcoming from Greenwood Press) presents an analysis of the structure of values present in the children's literature produced by an American gentry class during the Gilded Age.

Aspects of the shift during the nineteenth century from an emphasis on instruction to an emphasis on pleasure in writing for children are explored in Alice M. Jordan's FROM ROLLO TO TOM SAWYER (Boston: Horn Book, 1948), a series of occasional papers by the one-time children's librarian of the Boston Public Library. Although brief and impressionistic, the chapters on Elijah Kellogg, Horace Scudder, OUR YOUNG FOLKS, and ST. NICHOLAS contain useful information. "The Golden Age" surveys the books of the 1880's which, the author maintains, were nourished by a greater consciousness of national life and by a "flowing tide of imaginative power." The shift from overt moralizing and the inflexible ideals characteristic of much ante-bellum juvenile literature is also discussed by Bernard Wishy in THE CHILD AND THE REPUBLIC (Philadelphia: U of Pennsylvania Press, 1968).

Although ignored in standard surveys of the field, the work of Horatio Alger, Jr., has attracted considerable attention from historians and cultural critics seeking to explain Alger's enormous popularity and to understand the implications of this phenomenon. Early commentators such as Dixon Wector in THE HERO IN AMERICA (NY: Scribner's, 1941) and Kenneth S. Lynn in THE DREAM OF SUCCESS (Boston: Little, Brown, 1955) regard Alger as the archetypal spokesman for a materialistic concept of success founded on qualities of self-reliance, individual initiative, and hard work.

This simplistic view has come under increasing attack in recent years, however. Even before Lynn's study, R. Richard Wohl, in "The Rags to Riches Story: An Episode in Secular Idealism" (in CLASS, STATUS AND POWER, ed. Reinhold Bendix and Seymour M. Lipset [Glencoe, Ill.: Free Press, 1953], pp. 388-395), argued that the Alger myth of rags to riches was at variance with the reality presented in Alger's novels. His heroes, Wohl discovers, are seldom slum-bred, and their success rests ultimately on the fortuitous intercession of a benefactor. Luck is an essential factor in the stories, and the reward garnered by the hero is not wealth but a nest egg,

typically on the order of $10,000. The books served to define the aspirations of country boys moving to the cities, Wohl suggests, although the evidence for this is hardly compelling.

Alger criticism to 1963 is briefly reviewed by Robert Falk in "Notes on the Higher Criticism of Horatio Alger," ARIZONA QUARTERLY, 19 (Summer 1963), 151-164. Falk treats Alger as a transitional figure between an earlier Protestant ethic and the organizational ethic characteristic of the mid-twentieth century. John Cawelti, in a chapter devoted largely to an examination of Alger's work in APOSTLE OF THE SELF-MADE MAN (Chicago: U of Chicago Press, 1965), concludes that "the true aim of the Alger hero is respectability" rather than conspicuous wealth. Alger's heroes express familiar middle-class and "employee" (not entrepreneurial) virtues: honesty, hard work, cleanliness, good manners, etc. Richard Weiss, however, suggests that the Alger stories contain a critique of industrialism and urbanization in his essay "Horatio Alger, Jr., and the Response to Industrialism," in THE AGE OF INDUSTRIALISM IN AMERICA, ed. Frederic Jaher (NY: Free Press, 1968). More recently Michael Zuckerman, in "The Nursery Tales of Horatio Alger," AMERICAN QUARTERLY, 24 (May 1972), 191-209, discovers that the ideal expressed in Alger's novels is "to be cared for and indulged, not to be self-sufficient and self-reliant" (207).

John Seelye's "Who Was Horatio?" AMERICAN QUARTERLY, 17 (Winter 1965), 749-756, includes, in a review of Alger biography and scholarship, a devasting critique of the now-discredited Freudian biography by Herbert Mays: ALGER / A BIOGRAPHY WITHOUT A HERO (NY: Macy-Masius, 1928). Fred Schroeder's "America's First Literary Realist: Horatio Alger, Jr.," WESTERN HUMANITIES REVIEW, 17 (Spring 1963), 129-137, calls attention to the verisimilitude of setting and custom that characterize Alger's work.

As in the case of Alger, studies of L. Frank Baum, the creator of a series of Oz books following the success of THE WONDERFUL WIZARD OF OZ (1900), have yielded varying interpretations. Perhaps the best general introduction to Baum's life and work is that of Martin Gardner and Russell B. Nye, THE WIZARD OF OZ AND WHO HE WAS (East Lansing: Michigan State U Press, 1957). A graceful introduction by Nye stressing the imaginative appeal and the American qualities of Baum's books and a biographical sketch by Gardner accompany a reprinting of THE WONDERFUL WIZARD OF OZ and a selection of the original illustrations by W. W. Denslow. In "L. Frank Baum and the Progressive Dilemma," AMERICAN QUARTERLY, 20 (Fall 1968), 616-623, Fred Erisman provocatively contrasts the Oz books with a more realistic series created by Baum--Aunt Jane's Nieces--and concludes that the idyllic Oz series reveals Baum's growing inability to imagine traditional agrarian ideals functioning in an urban setting. (Erisman has also written on the works of Kate Douglas Wiggin--"Transcendentalism for American Youth: The Children's Books of KDW," NEW ENGLAND QUARTERLY, 41 [Jun 1968], 238-247; and on the books of Ralph Henry Barbour--"The Strenuous Life in Practice: The School and Sports Stories of RHB," ROCKY MOUNTAIN SOCIAL SCIENCE JOURNAL, 7 [Apr 1970], 29-37. The popular Barbour, like Baum, is taken up in the context of Progressivism. His books, Erisman contends, assert again and again the instrumental value of physical fitness, teamwork, fair play, and absolute honesty.)

Utopian aspects of the Oz books are discussed by Edward Wagenknecht in UTOPIA AMERICANA (Seattle: U of Washington Bookstore, 1929) and more recently by S. J. Sackett in "The Utopia of Oz," GEORGIA REVIEW, 14 (Fall 1960), 275-291. "The Wizard of Oz: Parable on Populism," AMERICAN QUARTERLY, 16 (Spring 1964), 47-58,

by Henry Littlefield, is an effort to unmask a coherent pattern of political references in Baum's first Oz book. Baum, though a Democrat and a Midwesterner, can be linked only vaguely and circumstantially with Populism, it seems; but Littlefield presents a suggestive pattern of references to silver and Eastern wickedness. That the allegory is the basis for the popularity of the book, as the author concludes, remains unsubstantiated.

The vastly popular Elsie Dinsmore books are rather unsympathetically examined in Janet Brown's monograph THE SAGA OF ELSIE DINSMORE (Buffalo: U of Buffalo Press, 1945). The author concludes that the series is interesting for its expression of middle-class values, but the books reveal a failure of will and artistic imagination. John L. Cutler's GILBERT PATTEN AND HIS FRANK MERRIWELL SAGA (Orono: U of Maine Press, 1934) is a more sympathetic biographical and literary analysis of another prolific and popular series author whose work is not treated in standard histories of children's literature. The adventure stories of "Harry Castlemon" (Charles Austin Fosdick) are given very brief discussion in Jacob Blanck's HARRY CASTLEMON, BOYS' OWN AUTHOR / AN APPRECIATION AND BIBLIOGRAPHY (NY: Bowker, 1941). Two essays by Fosdick about his writing are reprinted. William W. Griffith's "A Study of the Writings of an American Magazinist, John Townsend Trowbridge" (Diss. University of Pittsburgh, 1941) examines the work of a prominent author of juvenile fiction in the late nineteenth century and an editor, with Lucy Larcom, of the children's periodical OUR YOUNG FOLKS, a predecessor of ST. NICHOLAS. The stories of Frank Stockton, an early editorial assistant on ST. NICHOLAS and a frequent contributor to it, are analyzed by Martin I. J. Griffin in his FRANK R. STOCKTON / A CRITICAL BIOGRAPHY (Philadelphia: U of Pennsylvania Press, 1939). Griffin traces Stockton's literary development and emphasizes the even quality of his work. Charlemae Rollins' essay "Clara Ingram Judson, Interpreter of American Life," ELEMENTARY ENGLISH, 30 (Dec 1953), 477-484, is an examination of a popular "pioneer" realist in American children's literature.

One of the most successful and persuasive efforts to trace "points of view and schemes of value" in children's literature is John Morton Blum's excellent introduction to YESTERDAY'S CHILDREN (Boston: Houghton Mifflin, 1959), an anthology based on the files of OUR YOUNG FOLKS, a children's magazine published between 1865 and 1873. During this period, Blum argues, the old New England virtues, for which "character" was the covering term, were challenged by the residual spirit of sectionalism, by racial differences, industrialism, and urbanism. In story, poem, and essay OUR YOUNG FOLKS preached the gospel of nature, fresh air, and strenuosity. "There was a good deal of OUR YOUNG FOLKS in the Social Gospel," says Blum, "a good deal of it in progressivism and in the psyches of the voters who accepted Roosevelt and Wilson . . . as their spokesmen" (xxviii).

Two major themes in ante-bellum thought are traced by John C. Crandall in "Patriotism and Humanitarian Reform in Children's Literature, 1825-1860," AMERICAN QUARTERLY, 21 (Spring 1969), 3-22. Utilizing the neglected children's periodicals and books of the period, Crandall finds that a spirit of "self-conscious, self-assured nationalism pervaded the prefaces and pages of the juvenile journals and books." Wide support for the temperance movement and the peace crusade is evident in these sources. Slavery, discussed in the 1830's and 1840's as an institution which contradicted American principles, virtually disappears as an issue in the decade before the Civil War, however.

The middle-class value orientation and the pattern of allusions to literature and the arts in a popular late nineteenth-century children's series are briefly described by Elizabeth Steele in "Mrs. Johnston's LITTLE COLONEL," in CHALLENGES IN AMERICAN CULTURE, ed. Ray B. Browne et al. (Bowling Green: Bowling Green U Press, 1970), pp. 217-223. One of the most elaborate efforts to examine values in American children's books is Jean Duncan Shaw's "An Historical Survey of Themes Recurrent in Selected Children's Books Published in America Since 1850" (Diss. Temple University, 1966). Shaw establishes six categories of values (e.g., problems of growing up) and attempts to relate the frequency of their occurrence in selected books to events in American history. Her findings are summarized in "Children's Fiction and American History," ELEMENTARY ENGLISH, 45 (Jan 1968), 89-94. Unfortunately, her conception of the relationship between historical event and literary expression--literature as a mirror of events--is applied rather mechanically.

J. Hunter, in "Mark Twain and the Boy-Book in 19th-Century America," COLLEGE ENGLISH, 24 (Mar 1963), 430-438, tries to distinguish between children's books and books like Howells' A BOY'S TOWN and Eggleston's THE HOOSIER SCHOOL BOY, which, the author maintains, are about children but are really written for the amusement of adults and hence are better designated "boy-books." The principal focus of the article is the realism of the eight boy-books discussed, but it is difficult to tell what the author is using as a reference against which to measure his chosen texts.

The effect of children's books on their readers is a central theme in much of the commentary on children's literature. Useful nineteenth-century statements include "The Ladies' Commission on Sunday School Books," OLD AND NEW, 1 (May 1870), 709-712; "The Ladies' Commission," OLD AND NEW, 4 (May 1871), 626-629; George Bacon, "The Literature of Our Sunday Schools," HOURS AT HOME, 10 (Feb 1870), 293-300, 450-459, 558-567; W. H. Bishop, "Story Paper Literature," ATLANTIC, 44 (Sep 1879), 383-393; William Graham Sumner, "What Our Boys Are Reading," SCRIBNER'S, 15 (Mar 1878), 681-685; and the papers collected in Vol. 4 (Sep 1879) of the LIBRARY JOURNAL.

A number of more recent studies, though not strictly historical, reveal a continued concern with the impact of children's literature, particularly the effect of minority stereotypes. The studies demonstrate that stereotypes are widely present in children's books, especially in popular series literature, but there is disagreement about the seriousness of the problem. In "The Persistence of Uncle Tom, An Examination of the Image of the Negro in Children's Fiction Series" (JOURNAL OF NEGRO EDUCATION, 37 [Spring 1968], 140-145), Paul C. Deane concludes that, in the last seventy years, superficial changes--principally loss of dialect and excision of derogatory terms--have altered to some extent the image of the Negro in such popular series as the Rover Boys, the Nancy Drew mysteries, and the Hardy Boys books. These changes aside, the image of subservience and inferiority persists. Deane's conclusions are supported by Gerard O'Connor, who describes the world of the Hardy boys as one of "gross prejudice," in "The Hardy Boys Revisited: A Study of Prejudice," in CHALLENGES IN AMERICAN CULTURE, ed. Ray B. Browne et al. (Bowling Green: Bowling Green U Press, 1970), pp. 234-241. Surveying four books from the long popular Bobbsey Twins series, Sol Cohen concludes (in "Minority Stereotypes in Children's Literature: The Bobbsey Twins, 1904-1968," EDUCATIONAL FORUM, 34 [Nov 1969], 119-125) that the role of the Negro shifts from that of uneducated domestic to that of semi-skilled laborer.

Analyzing an ill-defined sample of books popular in the last one hundred years, J. P. Shepard, "Treatment of Characters in Popular Children's Fiction," ELEMENTARY ENGLISH, 39 (Nov 1962), 672-676, finds that villains in the selected books are typically ugly, non-Caucasian, and either very rich or very poor. A more elaborate research effort, using books published between 1945 and 1962, is reported by D. K. Gast in "Minority Americans in Children's Literature," ELEMENTARY ENGLISH, 44 (Jan 1967), 12-23. His content analysis procedures yielded evidence of widespread stereotyping of ethnic minorities in children's literature although Gast suggests that much of it is positive and complimentary. His conclusions were subsequently challenged by G. T. Blatt, however, in an essay "Mexican-Americans in Children's Literature," ELEMENTARY ENGLISH, 45 (Apr 1968), 446-451. Taken together, these articles suggest that the problem of typification in children's literature has hardly begun to be resolved at a conceptual level. Neither Gast nor Blatt, for example, provide a basis for discriminating necessary typification from unwarranted stereotyping.

Children's periodicals and the business of publishing children's books have received comparatively little attention from historians and even less from professional educators. Frank Luther Mott, in his magisterial history of magazine publishing in the United States, briefly discusses juvenile periodicals produced during the nineteenth century, primarily in terms of format, circulation figures, and editorial personnel, and includes sketches of some of the most popular periodicals, including, from the latter part of the century, THE YOUTH'S COMPANION, WIDE AWAKE, and ST. NICHOLAS (A HISTORY OF AMERICAN MAGAZINES, 5 vols. [Cambridge: Harvard U Press, 1938-1968]). Betty L. Lyons' "A History of Children's Secular Magazines Published in the United States From 1789 to 1899" (Diss. Johns Hopkins University, 1942) contains the most complete list of periodicals and the most extensive relevant publishing data that is currently available in one study. Changing educational attitudes in children's periodicals are explored by Goldie P. Merrill in "The Development of American Secular Juvenile Magazines: A Study of the Educational Significance of Their Content" (Diss. University of Washington, 1938).

The extent to which late nineteenth-century American authors accepted responsibility for writing children's books and contributing to children's periodicals is described by Henry Steele Commager in "When Majors Wrote for Minors," SATURDAY REVIEW OF LITERATURE, 35 (10 May 1952), 10-11. Louise Harris' NONE BUT THE BEST (Providence: Brown U Press, 1966) is an uncritical celebration of THE YOUTH'S COMPANION, its editor Daniel Sharp Ford, and one of its principal contributors, Charles Asbury Stephens. Stephens' work, especially his writings for the COMPANION over a period of fifty years, is surveyed in more detail in Richard Cutts's "A Study of C. A. Stephens" (Diss. Pennsylvania State University, 1958). Selections from one hundred years of the COMPANION and an informative introduction by Lovell Thompson, a former editor, may be found in the anthology YOUTH'S COMPANION (Boston: Houghton Mifflin, 1954).

Much factual information about publishing for children can be dug out of Raymond Kilgour's three studies of nineteenth-century publishers notable for their children's booklists: LEE AND SHEPARD / PUBLISHERS FOR THE PEOPLE (Hamden, Conn.: Shoe String, 1965); MESSRS. ROBERTS BROTHERS, PUBLISHERS (Ann Arbor: U of Michigan Press, 1952); and ESTES AND LAURIAT (Ann Arbor: U of Michigan Press, 1957). A year-by-year account of books published and prices paid to authors, the Lee and Shepard study includes biographical information, material on the public reception of particular children's books, and brief descriptions of the more notable titles brought out by

the firm. Helen L. Jones' "The Part Played by Boston Publishers of 1860-1900 in the Field of Children's Books," HORN BOOK, 45 (Apr 1969), 20-28, 153-159, 329-336, contains miscellaneous information about, but little explanation of, the role of Boston publishers in the latter part of the century.

Richard Darling's excellent monograph THE RISE OF CHILDREN'S BOOK REVIEWING IN AMERICA, 1865-1881 (NY: Bowker, 1968) provides extensive evidence of the scope and quality of reviewing practices during the period. Designed in part to refute the settled critical judgment that serious reviewing and criticism of children's literature did not exist prior to 1916, Darling demonstrates that children's books were widely reviewed in periodicals of all kinds and frequently judged by critical standards not significantly different from those now favored by custodians of children's literature.

Almost no work has been done on the growth of specialized library facilities for the young, nor has the development of approved lists of books been given the systematic attention the subject deserves. Esther Carrier's FICTION IN PUBLIC LIBRARIES, 1876-1900 (NY: Scarecrow, 1965), especially the chapter "Fiction for Young People," reveals the terms of the debate over appropriate principles of selection that exercised late nineteenth-century librarians and documents the various positions taken regarding the values and dangers of fiction in the hands of children.

Finally, several collections of articles on children's literature are available. William Targ's BIBLIOPHILE IN THE NURSERY (Cleveland and NY: World, 1957) consists of twenty-three essays, three of which are of particular interest to students of late nineteenth-century literature: C. Waller Barrett's "Little Women Forever"; David Dempsey's "The Wizardry of L. Frank Baum"; and Henry Ford and D. Kenneth Lamb's "The McGuffey Readers." THE HEWINS LECTURES, ed. Siri Andrews, appeared in 1963 under the imprint of the HORN BOOK. Begun in 1946 to honor the work of Caroline M. Hewins, the lectures were given annually before a meeting of the New England Library Association. Half of the lectures in this collection are discussions of New England writers, principally women (e. g., Mrs. A. D. T. Whitney, Lucretia Hale, and Kate Douglas Wiggin) who wrote for children during the latter part of the nineteenth century. Other lectures assess the significance of ST. NICHOLAS and the contribution of Miss Hewins herself.

ONLY CONNECT, ed. Sheila Egoff, G. T. Stubbs, and L. F. Ashley (Toronto: Oxford U Press, 1969) reprints forty articles published primarily during the 1960's. Several of the selections are refreshingly critical of some of the more dubious notions advanced in the standard surveys. John Rowe Townsend, an historian of British juvenile literature, suggests that didacticism, usually considered dead and buried by World War I at the latest, has continued to flourish, even in the best regarded recent books for children. Other contributors challenge the immutability of childhood and the importance of imaginative literature for the young. Conceptually, the most interesting article is Edward Leach's examination of Jean de Brunhoff's Babar series, using ethnographic categories, a method that could be applied to earlier animal fantasies.

CHILDREN'S LITERATURE I, ed. Francelia Butler (Storrs, Conn.: English Department, U of Connecticut, 1972) is a collection of twenty-one essays, many of them papers previously presented before the MLA seminar on children's literature. Only two of the contributors discuss late nineteenth-century literature, however. Professor Butler outlines parallels between THE KING OF THE GOLDEN RIVER and a Ruskinian community founded at Yellow Creek, Tennessee, in 1893. Her "Death in Children's

Literature" touches on several post-Civil War children's classics. R. Gordon Kelly's "Terms for Order in Some Late 19th Century Fiction for Children" briefly explores the image of the lady and the gentleman in two popular periodicals for children, ST. NICHOLAS and THE YOUTH'S COMPANION. THE CHILD'S PART, ed. Peter Brooks (Boston: Beacon, 1972), reprints twelve essays which originally appeared in YALE FRENCH STUDIES. Although they do not deal with American books, the essays are competent and wide-ranging and suggest how children's literature may be examined with subtlety and intelligence.

V. Suggestions for Further Work

As the preceding survey of scholarship makes clear, important and necessary contributions to our knowledge about American books for children remain to be made. The relationship between concepts of childhood and the form of children's literature, for example, needs to be thoroughly examined. While it is clear that ideas about the nature of children and childhood underwent considerable change in the nineteenth century--indeed these changes constitute one of the most notable intellectual transformations in our recent history--it is not at all clear yet precisely how the altered ideas affected the production of books for children. The widely recognized shift in attitude that appears to have taken place among children's authors after the Civil War, for example, deserves a far more systematic analysis than it has received to date.

Similarly, a change in attitude has been ascribed to children's writers after 1918, and Russell B. Nye (in "The Juvenile Approach to American Culture," cf. p. 99) has outlined important differences in the values informing popular boys' books after the decline in popularity of the Alger novels. Whether the changes in content described by Nye represent the responses of comparable social groups to altered conditions in American society is not as clear as it might be.

We need studies, too, of particular genres such as biography and historical fiction for children. A classic content analysis of biographies in mass circulation periodicals for adults suggests a dramatic shift, in the first half of the twentieth century, from a preoccupation with production to a concern with consumption.[5] Whether there was a parallel change in emphasis in biographies for children has not been investigated. Virtually nothing has been done to analyze systematically the terms in which individual achievement has been defined and justified in juvenile biographies. Other parallels between children's books and adult books--the matter of regionalism, which Fred Erisman discusses elsewhere in this issue--remain to be studied. Juvenile mystery fiction invites analysis in terms of the conventions of the adult formulas--analysis which ought to be revelatory of attitudes toward childhood, violence, and aggression. And popular series books and children's periodicals are virtually untapped sources for studies of changing attitudes, definitions, and images of identity, family, achievement, and society--to suggest only a few possibilities.

The enormous range of materials designed to inform children rather than to amuse them has been overlooked generally by historians of children's literature, owing to a preoccupation with the development of reading for pleasure and imagination. Yet the relative emphases displayed in instructional books (as distinguished from school texts) and changes in these emphases over time are important to an assessment of the process by which attitudes and ideas about technological change, for example, have

been presented and transmitted to successive generations of American children. The rates at which innovation in various areas of technology and science have been interpreted to children and the means by which these often complex achievements have been simplified are also important areas for study.

Surveys of children's literature also ignore or denigrate religious literature for children and have nothing to say about efforts by ethnic groups--and much more rarely, political groups--to produce their own children's literature. Such materials, if taken on their own terms, ought to be peculiarly revelatory of the tensions generated in a pluralistic society characterized by divergent and competing explanations of the bases for right living. As noted earlier, one of the most logical approaches to a given body of children's literature is to relate it to a particular social group. In the case of denominational literature, the group is easily defined. The problem of specifying and demonstrating the social bases for a body of secular children's literature is much more complicated and difficult, particularly for literature produced in this century, but it is crucial to define more accurately the groups producing various kinds of juvenile materials.

Studies of individual authors are also needed as well as studies of the children's literature created by major authors who wrote occasionally for children. Henry Steele Commager has noted the contributions to juvenile literature made by major late nineteenth-century writers, but the subject deserves a fuller treatment.

Although the "development" of children's literature is a settled critical judgment for many students of the field, it is not at all clear what the terms of this development really are. In his recent essay SOCIAL CHANGE AND HISTORY (NY: Oxford U Press, 1969), sociologist Robert Nisbet persuasively discusses the degree to which metaphors of growth function to structure our sense of historical change and often substitute for rigorous analysis. What has been called the development of realism in children's literature sometimes seems little more than an uncritical recognition of the greater familiarity of detail evident in books produced within the last two generations. The tendency for more recent historians of children's literature to locate the victory over didacticism progressively later in the nineteenth century than did their predecessors suggests that realism is a measure, in part, of similarity to present attitudes.

In the absence of a vigorous tradition of critical scholarship, our knowledge of the history of American children's literature is presently inadequate. If it is to improve materially, we need the well-executed specialized studies that will lead to a better understanding of the complex factors which have affected the production of children's literature in America. A broadened definition of purpose in literary study is a necessary first step.

NOTES

[1]EARLY AMERICAN CHILDREN'S BOOKS (Portland, Me.: Southworth, 1933), pp. xxvi-xxvii.

[2]"Cultural Anthropology and Linguistics," in REPORT OF THE SEVENTH ANNUAL ROUND TABLE MEETING ON LINGUISTICS AND LANGUAGE STUDY, ed. Paul L. Garvin

(Washington, D.C.: Georgetown U Press, 1957), p. 167. See also Goodenough's recent essay CULTURE, LANGUAGE, AND SOCIETY (Reading, Mass.: Addison-Wesley, 1971) and the essays in CULTURE AND COGNITION / RULES, MAPS AND PLANS, ed. James P. Spradley (San Francisco: Chandler, 1972).

[3]This and related points are developed in detail in a recent seminal essay in the sociology of knowledge: Peter Berger and Thomas Luckmann, THE SOCIAL CONSTRUCTION OF REALITY (NY: Doubleday, 1966).

[4]The precariousness of social meanings is one of the principal themes developed in THE SOCIAL CONSTRUCTION OF REALITY.

[5]Leo Lowenthal, "Biographies in Popular Magazines," in RADIO RESEARCH, 1942-1943, ed. Paul Lazarsfeld and F. N. Stanton (NY: Duell, Sloane, and Pearce, 1944), pp. 507-548.

TODDLEKINS AND TROT.

BY ANNA M. PRATT.

" DEAR TODDLEKINS," said little Trot,
" May I talk to you a while?"
" Why, yeth, of courthe," said Toddlekins,
With a bashful little smile.

" Now, Toddlekins," said little Trot,
" If we should meet a bear"——
" Good graciouth me!" said Toddlekins,
" You give me thuch a thcare!"

" If we should meet a bear," said Trot,
" Would you let me save your life?"
" Oh merthy! Yeth!" said Toddlekins,
" But I will *not* be your wife!"